

Growth in Enrollment and Faculty

Although modest in its size at the beginning, the new college made an auspicious start and attracted increasing numbers of students. Near the end of its second year, in the spring of 1927, a student editor could report with considerable enthusiasm in the campus yearbook:

The growth of the College of Fine Arts since its initiation a year (sic) ago has been truly remarkable. Its enrolment of about 150 members furnishes all the proof necessary that it was formed to fill a definite and clearly recognized need. In the scramble for the dollar, the cultural aspects and forces of life are not being lost sight of nor neglected.

Dean Gerrit de Jong, a man of engaging personality and keen sense of humor, was indeed a happy selection for the position he holds as Dean of this College. His versatility of training and accomplishments, his clear foresight and exceptional native ability have made his Deanship highly popular and successful.⁴

The enrollment estimate of 150 in the college represented approximately 10 per cent of the 1926-27 cumulative enrollment in the University of 1,417.⁵ During the 15 years preceding the beginning of World War II the University enrollment experienced a fairly steady increase--even through the depression years of the 1930s--and reached a peak of 2,894 in 1939-40. Enrollment gains in the new college kept pace with this trend, and by 1939-40 the number of its majors reached 304 or 11 percent/ of the total.

The enrollment increase in the College of Fine Arts was followed by larger numbers of graduates as the years progressed. The bachelor's degrees awarded in its first three years were 10, 16, and 17 respectively, or approximately 10 per cent of the total awarded in the university. When the class which entered as freshmen in 1925 was graduated in 1929, the College awarded 29 degrees, or 17 per cent of the university's total of 169 bachelor's degrees. During the remainder of its first decade, the College

⁴ Banyan, B.Y.U., 1927. p. 70.

⁵ Enrollment and graduation figures reported in this study were derived from University Archives records, annual catalogs, and Enrollment Resumes published by the Office of Institutional Research.

averaged 25 graduates per year, which was approximately 12 per cent of the average total for the University.

In its second decade, 1935-36 through 1944-45, the College awarded an average of 31 bachelor's degrees per year, reaching a high of 43 in 1940 before dipping to a low of 10 in 1944. This output again represented 12 per cent of the total for the University, and followed the general decline of enrollments and graduating class sizes during World War II.

The proportion of women among the graduates of the College was significantly higher in these two decades than it was in the University as a whole. Among the Fine Arts graduates 59 per cent were women, while among all University graduates only 41 per cent were women. For both men and women graduates of the College of Fine Arts the principal vocational objective was teaching in the public schools.

As the 1930s opened, graduate studies leading to the master's degree were authorized in the three departments of the College, with Music beginning in 1930, Art in 1931, and Speech in 1932. The first degrees were awarded in Music in 1931, in Art in 1933, and in Speech in 1934. (Graduate degrees had been authorized in Education and some other departments since 1918.)

In the 15 years from 1930-31 through 1944-45, 24 master's degrees were awarded to majors in the fine arts, as compared with 269 in the University as a whole, a ratio of 9 per cent. During the years of World War II there was a sharp decline in the University's output of master's degrees (as well as bachelor's degrees), but a relatively lesser decline of output in the fine arts areas. If the last five years of the period alone be considered, there were 9 graduate degrees in Fine Arts and 50 in the whole University, changing the ratio to 18 per cent.

The proportion of women among degree recipients on the graduate level, 1930-45, was less than one-fourth the ratio found at the baccalaureate level. Among the 24 master's degree recipients in the Fine Arts there were only three women--one each in Music, Art, and Speech--or 12½ per cent. Among the University total of 269 there were 27 women, or only 10 per cent.

As its faculty, in addition to the Dean, the College of Fine Arts in 1925 began with ten full-time and 14 part-time teachers. The numbers of full-time and part-time faculty, respectively, in the three departments were: Art--2 and 2; Music--7 and 9; Public Speaking and Dramatic Art--1 and 3. Some of the part-time teachers were advanced students engaged as assistants, some were assigned to other departments of the University but taught one or more classes in the College, and some (as in the Music Department, particularly) were private teachers with off-campus students who offered lessons on the campus as well. In addition to the college-level courses in the three departments, the faculty taught also the art, speech, and music classes in the elementary and secondary training schools operated by the University.

By the end of the Harris administration in 1944-45, the number of full-time faculty members in the College had nearly doubled to a total of 18. This number did not include the Dean, who continued to teach regular courses in German and had established a new program in Portuguese at B.V.U. in 1942 in response to the nation's war-time need for specialists in that language. He also taught private lessons in piano and organ.

By departments, the numbers of full-time and part-time faculty, respectively, were: Art--4 and 2; Music--10 and 5; Speech--4 and 4.

Few changes in department leadership occurred during the first 20 years of the College. For three years, 1928-31, Alonzo J. Morley headed the Speech Department (so named in 1929) while Prof. Pardoe was in California. In the summer of 1936 Prof. Larsen was appointed chairman of the Art Department following the death of Prof. Eastmond at the age of 60. Florence Jepperson Madsen continued as head of the Music Department although much of the responsibility for administrative matters was carried by the Dean.⁶

Significant gains were made during the period in academic credentials held by the faculty. Doctoral degrees were attained by Professors Morley and Pardoe in speech, and by John R. Halliday, instructor in music. Master's degrees or equivalent were held by nine other regular faculty members: three in Art, five in Music, and one in Speech.

With a drastic curtailment of enrollments on the campus and a rising need for military and other government service during World War II, leaves of absence were given to a number of B.V.U. faculty members during the early 1940s. Although few of these were from the College of Fine Arts, there were some other areas of the University which needed to "draft" assistance from the faculty which remained. Thus the year 1945 found Dean de Jong filling two extra positions beside his regular one--acting director of the Extension Division and acting chairman of the Journalism Department.

⁶ Author's interview with Gerrit de Jong Jr., Aug. 24, 1972.

The year 1945 brought also the close of the 24-year administration of President Harris, father of the College of Fine Arts. Along with others of the University community, the College staff felt a deep loss when he resigned as of July 1 in order to accept the presidency of Utah State University (then Utah State Agricultural College). After his death in 1960, his name became associated permanently with the college in the designation of its new home in 1964 as the Franklin S. Harris Fine Arts Center.

The McDonald Years, 1945-50

The presidency of Howard S. McDonald, who formerly was an education administrator in California and later was Superintendent of Schools in Salt Lake City, was a period of unprecedented growth and expansion for the University. An influx of returning war veterans brought enrollment increases of nearly 300 per cent in five years, and posed a challenge to the skills and resourcefulness of every dean and staff member of the institution. Classroom and service facilities were overburdened, many new faculty members had to be recruited, and major additions to the campus physical plant were needed in a very short period.

Two departments in the College of Fine Arts received additional space through the provision of temporary buildings, and the third was benefitted indirectly by the completion of a new permanent building for another college.

The Speech Department became the first department in the University to move into temporary quarters. In 1948 it occupied a cluster of four prefabricated structures set up some 300 yards northeast of the Joseph Smith Building on what eventually was to become the site of the campus Bookstore. Named the Speech Center, the new facility in 1948 accommodated all of the department's faculty except two teachers of speech science who remained in the College Bldg. until 1952. At that time an addition was made to the Speech Center to provide a Speech Clinic and offices for them.

The second temporary facility was a 20 by 64-foot cinderblock structure erected in the summer of 1948 about 100 yards east of the Speech Center and adjacent to the Wymount Village temporary housing area for students. Dubbed "Little Carnegie Hall", it contained 16 cubicles, 8 by 8 feet in

size, half on each side of a central corridor which extended the length of the building from east to west. These were equipped with upright pianos and were now scheduled as practice rooms for music students, thus filling adequately for the first time an important need of the Music Department. Listed as B-29 on the campus records, this building was continued in use by the department until August 1964.

The Art Department was able to double its space on the top floor of the Education Bldg. in September, 1950 when the Geology Department moved to the newly completed Eyring Science Center on the upper campus.

Another permanent building which had been constructed during the tenure of President Harris (1941) was brought into increased service for the College of Fine Arts during these years. The Joseph Smith Building (later renamed Joseph Smith Memorial Bldg.) provided an excellent auditorium of about 1,000 seats for major musical performances. It thus replaced the Provo Tabernacle at First South and University Streets as the setting for concerts by B.Y.U. choral and instrumental groups, and for concerts by visiting symphonies and solo artists.

The auditorium was used also for the university assemblies, then held twice-weekly, and thus relieved somewhat the scheduling congestion at College Hall. Beginning in 1946-47 the auditorium stage was used in place of College Hall for operatic productions of the Music Department, and the first major play was presented there by the Speech Department in 1947-48. It did not come into regular use for dramatic productions, however, until 1952-53.